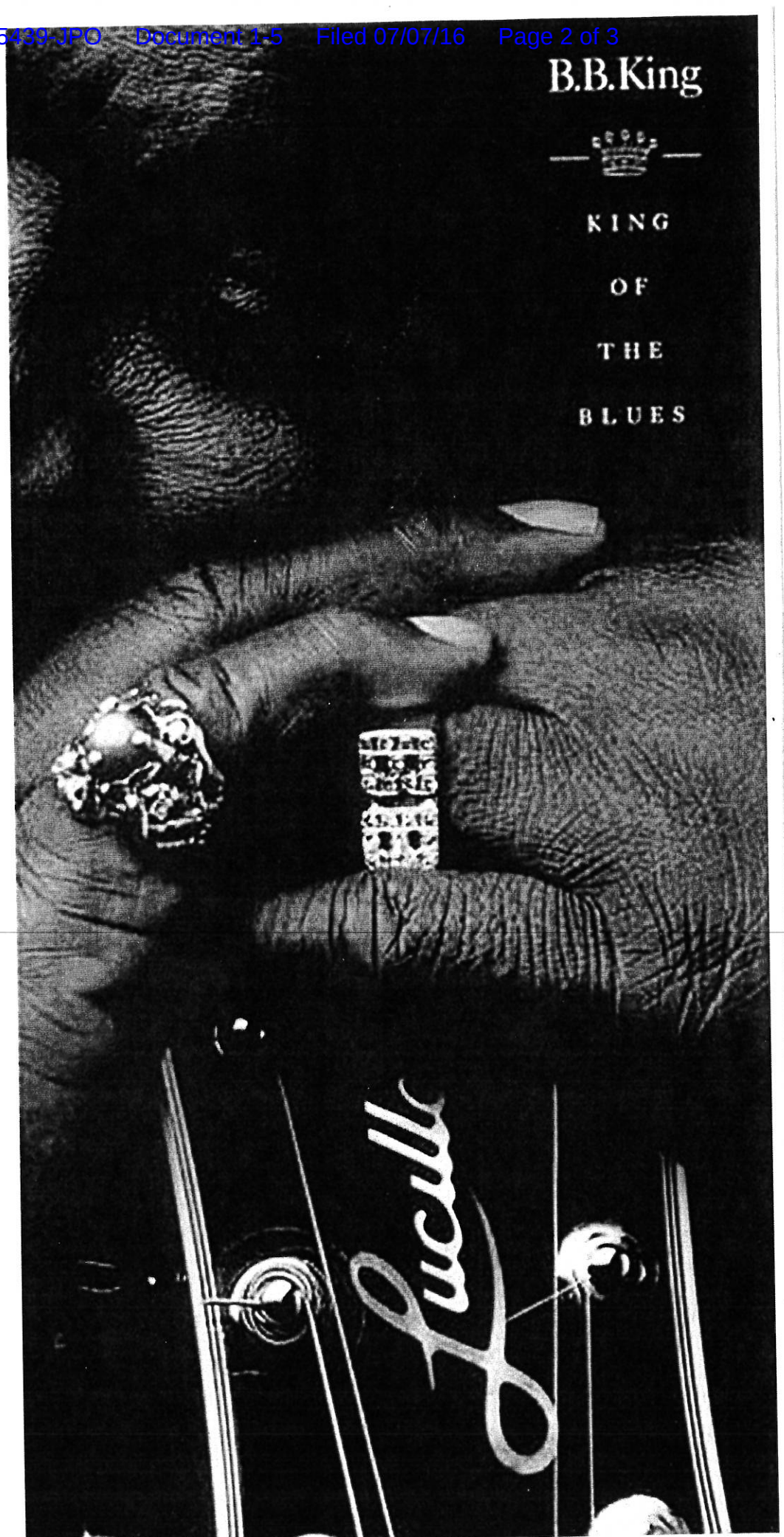


# **EXHIBIT E**

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B.B. King



KING

OF

THE

BLUES



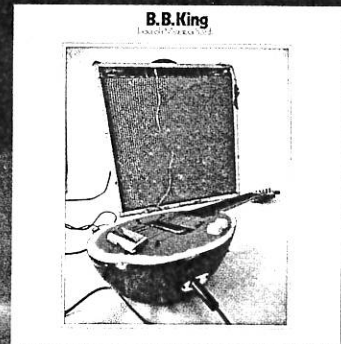


turf: male-female relationships at the must be crazy, woman, you just gotta be as I'm footin' the bills, I'm paying the co



By 1970, Bluesway had been discontinued at ABC. The challenge he has faced over the years has been that of bringing sufficient variety to his new album doesn't sound the same—yet, at the same time, to alienate his core audience or overstep what he perceives as an impossible challenge.

Following the breakthrough with *Live at the Bluebird*, Szymczyk decided to pair B.B. with some new musicians. The resulting album, *Indianola Mississippi*, was a work of art, and was unabashedly aimed at the blues. B.B.'s vocal was down in the mix, and so



been EQ'd to sound like a gentler B.B. The album was produced by the pianist Leon Russell, who moved toward world music in general, with a focus on misogyny.

**Released August, 1970.**

of a free- perhaps in part to the fact that B.B. was divorcing. Three singles drawn from the album, "The Things I Do for You," "Ask Me No Questions," and "The Thrill is Gone," hit the charts.

*Indianola* also contained a fragment of a recording of B.B. singing "Nobody Loves Me But My Mother-in-Law" (cut when the musicians were taking a break with the tapes running, and later made a case for its inclusion on the album).

Shortly after *Indianola Mississippi* was released, it was inevitably brought to London to record a live album. Lightnin' Slim they'd come to be photographed on the buses. It was the means of choice for the blues. At ABC, the new presi